

ERHU, CHINESE TRADITIONAL MUSICAL INSTRUMENT 中國樂器 ——二胡

Dun Huang Brand
Blackwood Erhu is a
noted brand product
which won the prize
for its excellent
quality awarded by
the Ministry of light
industry of China
敦煌牌紅木二胡
榮獲國家輕工部
優質名牌產品獎

標準號: QB1159
上海民族樂器一廠產品集
A collection of the products
manufactured by Shanghai No.
1 Traditional Musical Instruments
Factory

DUNHUANG

DUNHUANG

Erhu, Chinese Traditional Musical Instrument

中國樂器二胡

二胡(曾名南胡),屬拉弦樂器。古代的奚琴與稽琴可能是其前身。元代有一種樂器名胡琴,“制如火不思,卷頸龍首,二弦,用弓撥之,弓之弦以馬尾”(《元史·禮樂志》)。明代尤子求《麟堂秋宴圖》中所繪胡琴即為卷頸龍首,二弦,用馬尾弓拉奏,並置千斤,它在形制上與近代二胡已很相近。現代二胡琴杆,琴筒,琴軸均為木製,置千斤,琴筒有圓形、六角形、八角形多種,一端蒙蟒皮,另一端置雕花音窗,張二弦,用馬尾竹弓夾於二弦之間拉奏,普遍採用五度定弦,有時為表現特定的地方色彩,也用四度定弦。二十世紀初,劉天華先生改進本樂器的結構,並發展了演奏技巧,對後世影響很大。五十年代後,二胡的改良成果日益顯著;由絲弦改為鋼絲弦;採用機械弦軸;增大琴筒,改進結構,使音域擴大,音量增強,音色愈趨純和,已成為我國民族拉弦樂器中最接近人聲,最富有濃郁民族風格的拉弦樂器。現已廣泛用於器樂合奏、獨奏,以及各地方戲曲的伴奏。

二胡形制繁多,用材各異。現流傳最為普遍,品質上乘的二胡,琴筒形制呈六邊形,琴杆、琴筒係用名貴木材豆科紫櫟屬(pterocarpus)(俗稱紅木)。為取得獨特的音色,振動音膜採用我國南方所產蟒蛇皮,且要求磷格均勻、厚薄適中、皮質光潔,為發育正常、獸齡適中、無內外傷蟒蛇的皮。琴弓弓杆選用杆細質重富有彈性的寬竹,弓毛取料於我國東西北部、內蒙東部的良種馬之純白馬尾。適當的材料配之以卓越的工藝和製作技巧,使二胡的表現力在一定條件下達到了委婉纏綿、明亮剛毅、無所不能的境界。

上海民族樂器一廠創製的敦煌牌二胡以其虛而含情,樸而厚意、優美深邃、擬人之聲的獨特聲學品質,把流傳千年的民間古器推上世界樂壇。廣採博取、融滙貫通,取“它山之石”截長補短。使得獨道的皮膜振動形式和板振動結構有異曲同工之妙,且古風濃郁、神韻俱佳,為國際樂器界開拓了一條成功的皮膜樂器的改良之路。

耕耘不倦,精益求精是該廠的治廠之本,至使敦煌牌二胡獲得了國家輕工業部名牌產品獎,成為國內外文藝團體演奏、教學的專業用琴。

Erhu (two stringed fiddle, Nanuu was the former) belongs in the category of bowed-string instruments. Probably the Qiqin and Xiqin in ancient times were its former respectively. During the Yuan Dynasty (1271-1368), there was once a kind of instrument, called Huqin, whose shaping system was like Huobusi, a kind of ancient instrument with two strings and the neck carved with the design of dragon, being played with bow made of horse hair ("The history of the Yuan Dynasty, book on ceremony") The Huqin pictured in a book "Ling Tang Qiu Yan Tu" written by Mr. You-Zhiqiou living during the Ming Dynasty (1368-1644) was just with a neck-carved with the design of dragon, having two strings, being played with a bow made of horse hair and matched a Qianjin (a special term of the instrumental component). Huqin (Chinese violin) was very similar to the modern Erhu in the way of shaping system. The stick and resonator of it as well as its pegs are all made of wood, being set a Qianjin. There are many varieties in Erhu resonators shape, such as, round shape, hexagon shape, octagon shape. The one end-plane of the resonator is covered with Mang snake skin, the other carved with a design of flower for sound hole. Euhu is matched two strings between which the bamboo bow made of horse hair can be bowed, usually tuning the pitch with the Fifth, occasionally with the Fourth for the purpose of expressing local particular characteristics.

At the early of 20 century, Mr. Liu Tianhua improved the Erhu's structure and developed bowing, having a great influence on the next generations. After 1950s, the good result in Erhu's reform are obvious day by day. That is, silk string has been changed into steel-wire string, machinery peg has also been adopted, the resonator enlarged the range enlarged, volume enforced too. Therefore, the tone colour become more pure and harmonic than ever. Now, Erhu has been becoming one which can best imitate person's intonation and enrich strong national style in Chinese traditional bowed-string instrument, being used in instrumental music ensemble, solo, as well as in accompaniment for local operas.

There are many shapes in Erhu's system, and so many different kinds of wood are used for making it. Up to now, Erhu has been popularized, the shaping system of which is hexagon, the stick and resonator are made of pterocarpus (known as Hongmu in China). The skin of a Mang snake living in the north of China is used as soundboard. Of course, snake-skin should be conformed with following requirements: the size of its scale should be average, the skin itself should be neither thick nor thin, the surface should be clean and smooth, the age of a snake should be moderate and grow well, any interior or exterior would is not qualified. The bow stick should be made of Xi bamboo which is of elasticity, both thin and heavy in material quality. Bow-hair should be white horse hair, which comes from the good horse at the western region in North-east of China and the east part in inner Menggu. Integrating propiate material with proficient technology and making-skill makes the expression of Erhu reach under some extent condition a sound effect: mild and roundabout as well as lingering, bright, resolute and steadfast, and even omnipotent.

Dunghuang Brand Erhu invented-created by Shanghai No.1 Chinese traditional Musical Instruments Factory is famous for its distinctive tone quality, that is, voidness but exuding tenderness

and love, naturalness but kindness, grace but profoundness and its imitating people's intonation. The folk instrument popularized for thousand years has been staying on the world music circle. Erhu concentrates on all merits from that of other instruments, achieving mastery through a comprehensive study of the subject. The factory makes distinctive vibration form of skin and that of board have the merit that different tunes rendered with equal skill in the way of construction moreover, ancient customs are stronger, romantic charm much better. The factory exploits successfully for international instrumental circle a reform road to the instrument of using skin as soundboard.

The vitals of the factory is to work with indefatigability and to keep improving. As result of it, Dunghuang Brand Erhu has won the prize for its high quality awarded by the Ministry of light industry, becoming one of professional instruments for school teaching and the performance of literature art critic at home and abroad.

附件accessories:
琴弦string, 松香resin.



保養常識 Maintenance

1. 琴弓的弓毛具有很強的吸濕性,在較長時間受潮後,吸濕量可達乾燥馬尾重量30%,此時易給菌類侵蝕造成有利條件,故請你把樂器存放於乾燥之處。並在盒內適當放些乾燥劑。
2. 請將琴放置於通風之處,長期悶於箱內,極易使馬尾中的蛋白質產生異變,至使抗拉強度降低影響使用壽命。
3. 很強的氣候的變化會使振動膜產生伸縮而影響抗張強度,並會降低樂器聲學品質,這時盡量縮短使用時間,存放於箱內。
4. 松香有較強的吸附力,每演奏完畢請你將落在琴弦及樂器表面的松香粉末用全乾透的軟布擦淨,使之不受污損。
5. 琴梗上方的首端是一個弧形琴頭,強烈的撞擊,易使之斷裂,為了安全,樂器在放入琴箱內扎固時,務必使琴頭與箱體邊緣沿保持一定的距離,以防萬一。
6. 經常使用樂器,可保持樂器共鳴體長期處於良好的振動狀態有利於樂器結構之間進一步調和,使二胡聲學音質日趨完美。
7. 停止使用時請將琴弦與弓螺絲略放鬆,以延長使用壽命。

1. The bow-hair is of strong hygroscopicity. After the hair has been affected with damp for a long time, the volume of moisture absorption could be up to thirty percent heavier than that of dry hair in weight. Under the circumstance, it is much easier to be attacked by germs. So it is necessary to be put the instrument in a drier place and some driers in a box.
2. The place in which the instrument is kept more often should be with good ventilation. Since it has been closed in the box for a long time, the protein content of the hair will vary easily. No doubt, the variability of the protein is to lead to the decretion of the hair tensile strength, impairing the service life of it.
3. A great changeable weather will make the snake-skin used as soundboard stretch out or draw back, and impair its tensile strength, and what's more, impair the tone quality of the instrument. Under this circumstance, the instrument should be bowed as less as possible, being put into a box or a case.
4. Resin has a stronger adsorption. Once bowing comes to an end, the resin powder fallen onto the strings and the surface of the resonator must be cleaned, so as to keep the instrument from dirt or damage.
5. The extreme upper part of the stick of Erhu, is a head with the design of arch. So, violent dash will make it snap or split easily. For safety's sake, the instrument must be put into the box and fastened it. Be sure to make the head keep a distance with the inside edge of the box so as to be ready for any eventualities.
6. To keep the resonator of Erhu in good condition, and help to improve the harmony among the components of the instruments, making a tone quality more perfect. We should often use it.
7. When the instrument is not in use, the strings and end screw should be loosen a little bit so that its service life could be prolonged.



演奏方法

How to perform

演奏姿式:

選擇和自己小腿高度相等的琴凳就坐，雙腳平穩落地，二胡置於左腿與左腰部之間。用左手虎口輕輕托住琴杆，使琴身穩定。食指、中指、無名指與小指指尖的柔軟部位按弦，各指應鬆弛，自然彎曲呈拱形，並能在弦上自由靈活上下移位。右手持弓時，用大指與食指持弓杆，中指和無名指插入弓杆與弓毛之間。運弓時注意右手肩、肘和手腕的相互配合。

The posture in performance:

Sit on a music stool which is equal to the calf of a player in height. The feet fall to the ground naturally. Erhu (a two-stringed fiddle) should be set between left thigh and left stomach, and the stick is supported at the position that is between left thumb and index finger, making the instrument stable. The strings should be stopped respectively at the soft position of the tip of left index finger, middle one, and little one. The muscle of each finger should be relaxed and each finger should be curved naturally taking the shape of arch, moving freely and quickly along the strings up and down. When right hand is bowing, the stick of bow should be held by a thumb and an index finger. A middle and a little fingers should be inserted between the stick and the bow-hair. While bowing, a player should pay more attention to the mutual coordination among his right shoulder, elbow and wrist.

左手技法:

揉弦——用左手某指前端柔軟部位按在琴弦上作輕重相間的顫動，使弦發生微小的一鬆一緊的連續變化，發出一高一低的顫音，以美化音色、調節音準，表現出各種不同風格流派效果。

Left hand bowing:

"Rouxian": In Chinese, it means that a string is stopped by the soft upper part of a certain left finger, which is trembling by means of alternating light with heavy finger strength so as to make the string you are stopping bring about delicate, continuous as well as loose and tight alternate changes and to produce different effect with different styles and schools.



右手持弓
To stop string by Left-hand



左手按弦
Holding bow right hand

右手技法:

保持弓(一)——奏某一音時，弓毛緊貼弦上拉奏，發音後，弓毛仍不離弦，如此連續演奏各音，使各音相互隔斷，奏出短促有力的保持音。

Right hand bowing:

"Baochigong" (a kind of bowing): In Chinese, it means that bow-hair must be pressed on one of the two strings while a certain sound is being bowed. Even after a sound has been produced, the bow-hair is still pressed on it. In this way sounds could be produced in succession by bowing, made each of them keep apart. Hence, the produced tune sounds short but strong. This kind of bowing is called Baochigong.

顫弓(tr)

顫弓(tr)——右手持弓拉弦時，因弓尖部位觸弦，靠上臂和肩部的力量帶動手腕作迅速而均勻的顫動，奏出碎音效果，用弓毛中部拉奏，可使音量增大。

"Changong" (a kind of bowing): A string should be bowed by the tip of bow, while right hand is bowing. With the help of the streight of upper part of arm and shoulder, the wrist makes both quick and average vibration, producing acciaccatura effect. If you bow with the middle part of bow-hair, the sound volume could be increased.

滑音(ㄨ)——用左手某指在琴弦上從一個音向它的上或下作小三度以內的滑動稱之為小滑音，反之則為大滑音。

"Huayin" (portamento): That is, let left finger glides on a string up and down within the limits of a minor third. This phenomenon is called soft portamento, the opposite called strengthened portamento.

顫音(tr)——當演奏某一音時，用另一指在它上面作一個大(小)二度或三度及其以上的均勻而有彈性的打弦動作。

"Chanyin" (trill) While a tone is being bowed with a certain finger, another should stop elastically and averagely the string over the position of said tone so as to produce a trill which is major (or minor) second or third as well as fourth or over fourth etc.

使用常識 Common knowledge about usage:

琴碼的選擇與調配:

琴碼起架弦和傳導琴弦振動的作用。其形制、材料規格等對二胡的音色、音量有顯著的影響。因二胡的振動膜材料選用蟒皮，對氣候變化的敏感性很強，在超出氣候標準的情況下，皮膜會收縮或擴張而影響二胡音色。如果你想改善一下的話，且又有不同規格、材料的琴碼，不妨依次試用一下選出此時的最佳協配琴碼。三種常用琴碼材料：柞木、松節木、改性木(通過油煎的琴碼)。標準二胡(半)常用琴碼規格調節範圍：底盤直徑：13mm-15.5mm 城門直徑：2.5mm-3.5mm 總高度：7mm-7.7mm

The selection and adjustment for bridge:

The bridge acts on bearing strings and making them vibrate. Its shaping system and material used would exert clearly effect on the tone colour and the volume of the instrument. Because of the soundboard of it being made of Meng snake-skin, which is very sensitive to climate. It, under the extraordinary weather condition, would be contracted or expanded, impairing its tone quality. If you want to improve this kind of phenomenon and have had many bridges made of different materials in different specifications. You might as well try to select one of them in turn to see which one is well-matched. There are three kinds of wood-materials, for bridge, such as Acer wood modified wood (an oil-fried bridge).

The following specifications for bridge matched with standard Erhu (2/8) and the rang of its adjustment are commonly used:
the bottom disc diameter for bridge: 13mm-15.5mm
the bridge-city-gate diameter: 2.5mm-3.5mm
Overall height: 7mm-7.7mm



琴弦裝配法:

弦的套圈扣住托板下部的扣弦釘上，弦端通過海綿、琴碼、千斤，最後穿入弦軸弦孔中。為了防止琴弦鬆動和兩弦磨擦引起噪音，在穿入弦軸弦孔時，請注意示意圖中所示方向。

The fitting for strings:

The ring of strings must be fastened to a string-fastener beneath a holder. A string end should be passed over the bridge, through Qianjin and then into the hold of peg. In order to prevent the pulling forces of strings from slacken and the rub between two strings from noises, more attention must be paid to the requirements marked in following illustrated instructions.

松香塗擦弓毛的方法:

弓毛是有蛋白質構成的馬尾，其分子鏈錘鏈和肽鏈上的極性基以及馬尾尾部的鱗片層處對極性物質松香具有較強的吸附力。為了使運弓均勻，一束弓毛中的二分之一量是逆反裝配。因此，在松香塗擦弓毛時，因順着弓毛束的兩面作上下來回均衡全面塗擦。保證弓毛表面依附松香。

How is resin rubbed against bow-hair surfaces?

Bow-hair, is made of horse hair which consists of protein. In order to keep the strength of bowing even, one thick end of half bunch of hair should be matched with thin end of another half bunch of hair. Hence, as a resin is rubbed against bow-hair, it should, up and down, back and forth, be rubbed against the both surfaces of the hair-bunch. In this way, resin may be better adsorbed on the whole surface of the hair-bunch.

純潔音質的方法:

由於構造上的原因，在演奏中由於皮膜和琴弦的振動頻率不協同時會形成一對有機械式的耦合電路，能量在它們之間週期性地往返穿梭，產生一種跳動性的軀果(即狼音)。為了抑制這種不協和的音響，純潔音質，需用海綿或柔軟的毛料織物墊在琴碼下方，即皮膜的兩個噪聲點位置上，以降低噪聲，海綿的大小視效果而定。



How to pure a tone quality!

Owing to the structure of Erhu, the inharmonic frequency produced by the vibrations of strings and the skin used as soundboard would form a pair of mechanical coupled circuits, the energy of which be shuttled back and forth periodically between them, producing an acoustic effect, that is, one loud, one low, (common sayings in Chinese is Langyin.)

To restrain Lanyin of this sort inharmony and pure tone quality and decrease a noise, it is necessary to put a small piece of sponge or soft woolen material under a brige which is a very position producing noises easily. The size of the sponge should be depended on acoustic effect.

千斤位置的調試:

二胡千斤的位置通常以琴碼位置向上 400mm 左右處，並用絲弦扎固，它的作用是控制有較弦長，保持適當的弦拉力和琴碼對振動膜的壓力，以求得最佳振動狀態。弦和琴梗的間隙一般以演奏者手指舒適為準，通常在 20mm 左右。

小二胡(半)琴弦有效長度360mm。

二胡(半)琴弦有效長度400mm。

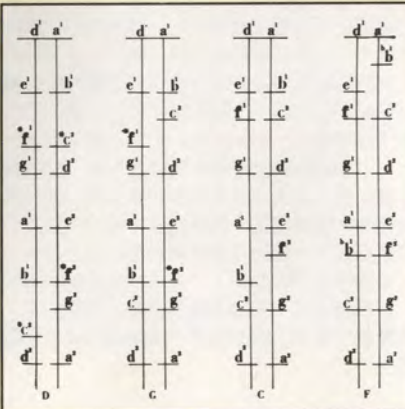
中胡(半)琴弦有效長度500mm。

The adjustment for position of Qianjin:

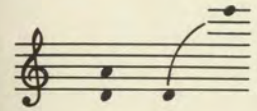
Usually, Qianjin should be adjusted at the position about 400mm above the bridge, fastened with silk string. It is aimed at controlling the useful length of strings in function and at keeping appropriate pulling forces of them, and the pressure that the bridge brings to bear on the snake-skin used as soundboard so as to get a best resonating state. The clearance between the strings and stick of Erhu is depended generally on the sense of a player's fingers touch, in other words, is at the position of 20mm or so.

The useful length of little Erhu (1/4) is 360mm; Erhu (2/4), 400mm; Zhonghu (medium-sized, 3/4), 500mm.

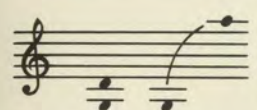
The stops for D.G.C.F. are arranged as follow: 介紹D、G、C、F 四個調的音位排列:



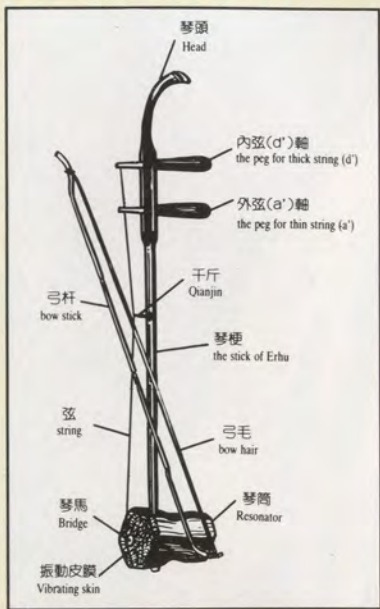
二胡定弦、音域 Tuning Erhu and the range of sound:



中胡定弦、音域 Tuning Zhonghu and the range of sound:



二胡結構 Erhu Structure



選購指南 The guidance to select and purchase:

貨號Art No.	品名	Name & Specifications
001	紅木部定二胡	Blackwood Er Hu
002	紅木托板二胡	Blackwood Er Hu
003	紅木弦鈎二胡	Blackwood Er Hu
004	紅木鋼輪二胡	Blackwood Er Hu
005	紅木專業雙筒二胡	Blackwood Er Hu
06-B	紅木鋼輪雙筒二胡	Blackwood Er Hu
007	紅木專業木輪二胡	Blackwood Er Hu
010	紅木鋼輪前方後蓋二胡	Blackwood Er Hu
011	紅木八角二胡	Blackwood Octagonal Er Hu
021	紅木圓筒部定二胡	Blackwood Er Hu
022	紅木圓筒托板部定二胡	Blackwood Er Hu
023	紅木圓筒弦鈎部定二胡	Blackwood Er Hu
024	紅木圓筒鋼輪部定二胡	Blackwood Er Hu
031	烏木前方後蓋木輪二胡	Ebony Er Hu
032	烏木前方後蓋鋼輪二胡	Ebony Er Hu
034	烏木鋼輪雙筒二胡	Ebony Er Hu
035	綠木前方後蓋弦鈎中胡	Green Wood Er Hu
035-D	烏木雙筒木輪二胡	Ebony Er Hu
038	紅木扁梗前方後蓋 4寸中胡	Blackwood Er Hu
052	烏木扁梗鋼輪二胡	Ebony Er Hu
053	烏木扁梗木輪二胡	Ebony Er Hu
056	烏木扁梗木輪二胡	Ebony Er Hu
078	紅木扁筒二胡	Blackwood Er Hu
080	紅木扁筒中胡	Blackwood Zhong Hu
082	紅木 3寸中胡	Blackwood Zhong Hu
084	紅木 3.2寸中胡	Blackwood Zhong Hu
086	紅木 3.5寸中胡	Blackwood Zhong Hu
090	紅木 6寸大胡	Blackwood Da Hu
096	紅木 3.5寸圓筒中胡	Blackwood Zhong Hu
097	紅木 4寸八角中胡	Blackwood Zhong Hu
098	紅木 4寸圓筒中胡	Blackwood Zhong Hu
099	紅木 5寸八角大胡	Blackwood Da Hu
100	紅木 5寸圓筒大胡	Blackwood Da Hu
101	紅木平嘴圓筒二胡	Blackwood Er Hu
102	紅木平嘴圓筒二胡	Blackwood Er Hu
106	紅木小嘴六角二胡	Blackwood Er Hu
107	紅木小嘴圓筒二胡	Blackwood Er Hu
120	紅木大托板小嘴二胡	Blackwood Er Hu
121	紅木小嘴托板二胡	Blackwood Er Hu
131	紅木寶龍二胡	Blackwood Er Hu
132	紅木盤龍二胡	Blackwood Er Hu
133	紅木單龍二胡	Blackwood Er Hu
134	紅木龍頸二胡	Blackwood Er Hu
139	紅木調音二胡	Blackwood Er Hu
201	香紅木平嘴二胡	Rose Wood Er Hu
202	香紅木平嘴二胡	Rose Wood Er Hu
206	香紅木小嘴二胡	Rose Wood Er Hu
207	香紅木小嘴六角二胡	Rose Wood Er Hu
221	香紅木托板二胡	Rose Wood Er Hu
222	香紅木托板二胡	Rose Wood Er Hu
301	抄木平嘴二胡	Ordinary Wood Er Hu
302	抄木平嘴二胡	Ordinary Wood Er Hu
306	抄木小嘴二胡	Ordinary Wood Er Hu
307	抄木小嘴二胡	Ordinary Wood Er Hu
320	抄木大托板二胡	Ordinary Wood Er Hu
321	抄木小嘴托板二胡	Ordinary Wood Er Hu
322	抄木小嘴托板二胡	Ordinary Wood Er Hu
401	白木小嘴二胡	White Wood Er Hu
403	白木平嘴二胡	White Wood Er Hu
404	白木三開二胡	White Wood Er Hu

出口者：中國工藝品進出口公司上海分公司
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上海民族樂器一廠批發部
上海文化用品批發公司
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Exporter: China National Arts & Crafts Import & Export Corporation Shanghai Branch
Domestic Agency: The Sales Department attached to Shanghai No.1 Traditional

Musical Instrument Factory. The Wholesales Company attached to Shanghai No.1. Traditional Musical Instrument Factory. The P.E. Instruments Photo Branch of Shanghai Stationery Whole Company.

(exchange) Cable: 9819
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